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Anthropology

JAPANESE COLLECTIONS

(FRANK W. GUNSAULUS HALL)

BY

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FIELD MUSEUM OF NATURAL HISTORY

CHICAGO

1922



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BRONZE BUST OF DR. FRANK W. GUNSAULUS.

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FIELD MUSEUM OF NATURAL HISTORY
DEPARTMENT OF ANTHROPOLOGY
CHICAGO, 1922

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PREFACE

In the premature death of Dr. Frank W. Gunsaulus this Institution has lost a devoted trustee and one of its warmest friends and most eloquent spokesmen. With his universal understanding and breadth of sympathy he has been a vital source of inspiration to the Department of Anthropology in particular. His many gifts to the museum testify to the wide range of his interests, his artistic taste, and his discriminating judgment. The oriental collections were enriched by him with two valuable Chinese embroidered panels, a precious rosary of amber beads, Persian glazed tiles, a celadon flower-vase, and a remarkable ethnological collection from the aboriginal tribes of Formosa, which is unique in this country. Above all, however, his interests were directed toward Japan. He indeed it was who made the first substantial contributions to the foundation of a Japanese division. An exquisite painted screen of the Tosa school, an extensive collection of sword-guards and sword-fittings, as well as a collection of books on Japanese art, belong to his prominent bequests. The collection of surimono, presented last year by his daughter in her father's memory, was brought together by her with his invaluable assistance. His profound interest in the achievements of oriental nations was not purely academic, but he was also actuated by a strong desire for a better understanding between America and Japan and an earnest striving toward the realization of world peace.

It may not be amiss to place on record here some paragraphs extracted from an article devoted to the

Field Museum by this extraordinary man (*Chicago Record-Herald*, 4th of February, 1912). At that time the site for the new building was not yet decided upon, and his utterances are almost prophetic:—

“Among the first four of the larger and richer assemblages of those objects which make for the education of the world-man along scientific lines, the Museum itself imposes upon the city, the state, and the nation a demand for such a location as will insure for it the leadership of the educative forces in these directions, not only for Chicago, but for the whole country.

“It is not as if a tremendous library were to miss its end and aim in popularizing intelligence—for books can be loaned and circulated, and books can be printed and reprinted by the thousands;—it is not as if some superior collection of jewels, either in painting, sculpture, architecture, or some temple of music or eloquence shall be placed, where the common people may not partake of its beneficent culture! Perhaps the coming man may be able to do his work as a thinker and as a creator of new and valuable things, without so much of these.

“But the scientific method is the method of the future. The art and power of thinking along the lines of nature and history are of the highest in value. The secret and mastery of classification, such as the merest child may comprehend in visiting this Museum—these are of critical importance to the mind of the future. Man’s past in nature and in the history of his efforts at creating society—these are the tremendous and unfailing background which must be taken into the mind of the coming man, or he will have no foreground! Retrospective and prospective in human thinking and doing are vitally correlative. The Field Museum is indeed our crown, and we must all agree that the center

and consummation of our educational life which touches the poorest child and will exalt the richest, shall be located so centrally and so magnificently that it will attract all our men, women, and children unto it!"

In recognition of his great services, the Board of Trustees has resolved to name the two rooms sheltering the Japanese collections "Frank W. Gunsaulus Hall." At the instigation of the President and the Board of Trustees, a bronze bust of Dr. Gunsaulus, modeled by J. G. Prasuhn, has been placed in this Hall. A reproduction of this bust appears as a frontispiece to this publication.

B. LAUFER

The Japanese Collections

The collections in Frank W. Gunsaulus Hall (Room 30, on the second floor, south-east corner) are intended to illustrate certain phases of the social and artistic life of Japan, and, for the most part, are typical of the period known as the Tokugawa (1603-1868), so called from the family name of the shoguns or military commanders, who ruled over that country from the seventeenth to the middle of the nineteenth century. When Japan opened her doors to the world in 1868, she had been dwelling in seclusion for over two hundred years, admitting no foreigners save a few Dutch traders, who were allowed to land an occasional ship at the port of Nagasaki in the seventeenth century. The main portion of the country had been untouched by European influence during that time.

After centuries of internal strife, the mode of living changed very considerably in the peaceful Tokugawa period, and all life took on a richer and more leisurely aspect. The arts and especially the crafts were developed to a marked degree. Such pastimes as poetry writing, the tea ceremony, and flower arrangement, filled many of the hours of the leisure classes.

The shogun was at that time so powerful and dwelt in such grandeur that many of the early travellers and possibly our own Commodore Perry, who landed with his fleet on Japanese soil in 1853, thought him to be the real emperor. At any rate, the signature which seals the treaty of 1854 is that of the shogun, and reads Tai Kun ("Great Lord").

From the days of her first sovereign, who is believed to have descended from the Sun Goddess, Japan has been a monarchy, acknowledging one supreme ruler, her emperor. In reality, however, the country was a

duarchy from the end of the twelfth century on to 1868. While the emperor dwelt in luxury and seclusion in Kyoto, the powerful generals, who subdued the warring tribes in the north and west, gathered unto themselves all of the military forces. In time, the strongest of them became the shogun, military master of the whole country, establishing his court at first at Kamakura, and later at Yedo, the city now called Tokyo.

Centuries of constant warfare evolved a feudal system of elaborate organization, which was presided over by the shogun. Under him were the daimyo, feudal lords who were masters of provinces, each practically a chief over his own small kingdom. The daimyo were supported by armed retainers, known as samurai. These men were the scholar-gentlemen of Japan, privileged to wear two swords, forbidden by custom from engaging in business, living within the precincts of the daimyo's castle, and supported by their feudal lord, for whom they were ever ready to fight and to lay down their lives. It is estimated that there were two millions of samurai in 1877. The military men and the nobles of Kyoto together formed the governing class. The producing class, comprised of the farmers, artisans, and merchants, was sharply separated from the governing class, who ruled over them, and who were supported by them.

Under the Tokugawa shoguns, all daimyo were required to make an annual visit to Yedo, the city chosen in 1590 for the capital of the shogun. This gorgeous procession has been the theme for many painters and makers of color prints. The horse trappings and armor, the banners and ornate bows and arrows, as well as the highly decorated swords, combined to make an admirable showing of color, as they swept by the kneeling and prostrate commoners.

The two currents of influence which have left the deepest marks in the character of the Japanese nation are her military history and her intercourse with China.

In A.D. 552 Japan received the Indian doctrine of Buddhism from Korea, which, on its part, had adopted it from China. With the incoming of this novel philosophy and religion, there was added to the long list of gods and goddesses of the old Shinto creed (mainly based on the worship of nature deities and ancient national heroes) the Buddhist pantheon. At the same time and during the succeeding centuries, Japan, with her remarkable power for assimilating new ideas, introduced from both China and Korea artisans adept in every branch of art. These brought into the country not only their skill, but also the customs, ideas, and literature of the continent. Up until the sixth century, Japan had no system of writing; and the adoption of Chinese script resulted in the introduction of the folklore of China, evidence of which may be traced in many of the legends spoken of as Japanese. In A.D. 645 the Japanese court was organized on the lines of that of China. In the seventh century, Buddhist temples were built and filled with Chinese and native sculptures of Buddhist deities. Painting in the tenth century took on a distinctly *Japanese* style; for the national spirit was rising, and the people was determined to develop a school of art, that would be a characteristic expression of its own ideas. This school was known as the Yamato Ryu ("Japanese school"), and later became the Tosa school. However, a revival of Chinese influence and a refreshment of Chinese inspiration swept over the artistic world of the country in the fifteenth century; and from this movement emerged such masters of landscape as Sesshu and the Kano artists, and such exquisite customs as the tea ceremony, which was

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SURIMONO (COLOR PRINT) REPRESENTING
SELF-PORTRAIT OF HOKUSAI AS A FISHERMAN.

developed into a ritual of almost religious character. In the peaceful years of the Tokugawa period, the crafts came into their own; for this period was one in which people had time for beautifying the objects of daily life. The process of lacquering, the craft of working in metal, and the making of wood-block prints are three branches of industrial art in which the people of Japan excel. The two last-mentioned are well illustrated by examples in Gunsaulus Hall.

In the smaller room, there is on view a portion of the collection of prints presented to the Museum in 1921 by Helen C. Gunsaulus in memory of her father, Dr. Frank W. Gunsaulus. One-fourth of the entire collection is shown at a time, being replaced every two months by a new selection. The larger part of the collection is in Room 51, where, on application, it may be seen by interested students. For exhibition purposes, the entire collection has been divided into four groups, each illustrating a well-defined subject, as follows:—

1. The art of Hokusai and his followers.
2. The New Year's festival, games and pastimes.
3. Gods and heroes.
4. Architecture and the home.

All of the prints in this collection belong to the class called *surimono*, a name given to cards of greeting for special occasions, such as New Year, birthdays, and meetings of poets and artists. This art flourished between the years 1780 and 1860,—that period known as the Japanese renaissance, when the minor arts were at their best. These prints were produced for private circulation and not sold, as was the ordinary print, which was made mainly for the shopkeeper and peasant. *Surimono* were the charm and delight of the literary and artistic world, and were presented as souvenirs to a limited group of friends. The process by

which they are made is the same as that employed in the making of the ordinary print, with the additional use of metal dusts: copper, silver, and gold, used to heighten the elegant effect of brocade. They are also enriched by embossing, which in many cases brings out the design of fabrics, waves, clouds, feathers, flower-petals, or the rounding of a figure.

The method of producing them is as follows: The picture is first painted by the artist and pasted face downward on a block of cherry wood, whereon the carver cuts the picture in outline, making what is called the key-block. This block is then applied to a soft and delicate rice-paper, and the picture is printed in outline in black. The colors are applied by separate blocks, each color denoting a block. (See Hall 24, Case 48, illustrating Chinese and Japanese printing.) It will be noticed that in the surimono the registration of the blocks is very accurate; seldom do we find one color overlapping another. Surimono are the perfection of color printing, technically.

Generally accompanying the designs on surimono are poems (*uta*), which usually are subtle interpretations of the subject pictured. The artists are, for the most part, those known in the print world, though Gakutei and Hokkei are known almost exclusively for their exquisite surimono. The latter was a pupil of Hokusai, the great artist of the nineteenth century, whose prints, as seen here, testify as to his mastery of the brush in figure drawing and his deserved reputation as a great landscape artist. He and his followers may be studied from the first group of surimono.

All these prints are valuable documents in the study of certain customs and practices, particularly those in the second group which includes surimono illustrating the toys, games, and musical instruments, as well as the



SURIMONO (COLOR PRINT) ILLUSTRATING
PROCESS OF WOOD-ENGRAVING.

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most important of Japanese celebrations, the New Year's festival.

Of the many festivals in Japan, that of the New Year is the most widely celebrated, attended as it is with elaborate ceremonies. It takes place, as with us, at the beginning of the year, though according to the old calendar it was celebrated a month or more later, when the plum began to blossom.

It is customary to begin the New Year by watching the sunrise. Most auspicious is it to see the Sun Goddess coming from the cave, as is typified by the sun rising between two rocks known as Myoto Seki on the Futami shore. Between these is stretched a straw rope (*shimenawa*), one of the most outstanding features of the New Year. It is made of twisted rice-straw with pendants at regular intervals and decorated with fern fronds (growing in pairs and signifying conjugal happiness), leaves of the *yuzuriha* (a plant which retains its old leaves as the new ones bud, signifying a long united family), a lobster (with bent back, signifying age), and strips of paper known as *gohei*. In each household, these same objects are to be seen grouped on a red lacquer stand (*sambo*) on which are also placed rice dumplings (*mochi*) of various forms. The pine, bamboo, and plum (*shochikubai*), all emblems of longevity, are used over and over as decorations.

It is believed that all evil influences are driven out of the house by the ceremony of throwing dried beans into every corner (*oni yarai*). After the beans are swept out, a small charm consisting of a spray of holly with a sardine's head is fixed to the upper corner of the entrance to prevent the demons from re-entering. The writing of poetry, the reading of a book, the first music lesson, calling on friends, presentation of gifts, all are indulged in on this day. On the third day, the *mochi*

are chopped and eaten. On the seventh, the seven spring grasses (*nanakusa*), which have been gathered by the young girls, are chopped to a certain incantation and then cooked together. On the fourteenth day, the pine and bamboo sprouts placed at either side of the doorway are burned, and thus closes the celebration of a festival of which this is merely a brief outline.

Two prominent features of the New Year's celebration are the many-formed and elaborate kites which are flown the first half of the first month by the boys, and the battledore and shuttlecock sets which are the pride of the girls. The battle boards, often of excellent workmanship, are made of fine *kiri* wood and padded on one side with bright silks into a raised portrait of a famous actor or hero in history. The shuttlecock is made of the seed of the soapberry (*mukuroji*) plumed with five feathers at one end. The penalty for letting the shuttlecock touch the ground is a black smudge on the face.

Dolls, stilts, balls, and ropes are used much as in our own country, though boys do the rope jumping, and girls play with the hand ball and show great dexterity in catching it, as they pirouette between striking it downward to the ground. Ropes are used in different tests of strength, waist pulling or neck pulling with a loop of rope as the medium. The games represented in this series of surimono are as follows:—

Go, the most popular game of the Japanese, played upon a board with nineteen straight lines crossing one another, at right angles, making 361 crosses on which the game is played. There are 180 white and 181 black stones used in the playing.

Sugo-roku ("double-sixes") is backgammon played

with dice. The board upon which it is played in surimono No. 151513 is now out of use.

Juroku-mushashi ("sixteen knights") played on a board marked in diagonally cut squares, with sixteen paper pawns.

Kai Awase. A set of 360 clam shells, one-half bearing a picture of a poet to be matched with the other half bearing a poem.

Uta garuta ("poem cards"). A set of forty-eight on half of which are the first two lines of twenty-four poems, on the other half the last two lines.

The gathering of shells, the viewing of blossoms, and the listening to singing insects are all delightful pastimes of the Japanese, being occasions of organized parties in which men, as well as women, enjoy themselves.

The accomplishments of a cultured person include the arts of painting, writing of poetry, calligraphy, music, flower arrangement, and the tea ceremony. The two last-named are outlined by stringent rules, and have for many centuries been held in high esteem, many different schools devoted to these two arts being in existence.

The third series of surimono illustrates certain of the household gods and several of the heroes of Japanese history and folk-lore. The story of Amaterasu, the Sun Goddess and heavenly ancestor of the Japanese rulers, is illustrated by three prints on the north wall. The legend of the Sun Goddess' retirement into a cave, with the consequent darkening of the whole world, is probably a primitive explanation of a solar eclipse. She was lured forth from the cave by a dancer with an assembly of musicians and gods, who are here represented by a drummer and one of the divinities.

The Seven Gods of Good Fortune (Shichi-fuku-jin) are to be seen in every household in Japan, and appear in certain prints on the south wall. They are derived from Brahmanism, Buddhism, Taoism, and Shintoism. They may be seen associated in one print, where they are having a New Year's feast. Fukurokuju, with the tall head, is the god of prosperity, longevity, and wisdom. Daikoku, with the rice bales and magic hammer, is the god of wealth. Ebisu, with the fish, is the patron of fishermen, while Hotei, with a large bag, is the friend of children. Bishamon clad in armor, though reverenced by warriors, is a god of wealth. Juro Jin, an old man with a staff and scroll, is also a god of longevity and wisdom. Benten, the only female of the group, is the goddess of eloquence and talents.

The pictures of heroes are interesting, not alone for their story-telling qualities of thrilling feats of bravery, but more especially on account of their true delineation of the arms and armor worn by the warriors of old Japan. The two swords, carried by all samurai or warriors, appear again and again, as do also spears and halberds. The latter are of various forms, straight and forked, and generally held by a carefully decorated hand-piece. Battle-axes are also evident, and, in the case of the older warriors, quivers full of arrows are suspended from the left shoulder. An interesting weapon of ancient days is being effectively used by a woman, Tomoye Gozen, in a print shown on the south wall. It is called *kusari-kama*, that is, "chained hoe." Attached to the shoulder, the sickle-shaped knife was flung at the adversary and pulled back by means of the chain. The armour is all of the old type, made of laminee of iron or lacquer laced together with silken braid, and decorated on the breast plate, shoulder, and hip pieces with precious metals. The helmets are elaborate and surmounted by gilded horns or wings.



SURIMONO (COLOR PRINT) REPRESENTING DAIKOKU, ONE OF
THE SEVEN GODS OF LUCK, SMOKING A TOBACCO-PIPE.

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1877-1886

1887-1891

In the fourth selection of surimono one is enabled to study examples of the architecture of Japan: the peasant dwellings with thatched roofs; the city house with its sliding screens (*shoji*) showing the garden beyond; certain temples whose entrances are heralded by tall gates (*torii*), and little tea-houses met with as the traveller goes through the country. The interior of the Japanese house may also be glimpsed into, for in these little prints we see the maiden at her low writing-table composing a poem or seated on the floor arranging her coiffure by the metal mirror, the house-wife preparing the tea, or smoking her pipe by the brazier (*hibachi*). Household lanterns, screens, sliding and folding, potted plants on lacquered stands, low tables for writing or holding the lacquered and porcelain dishes, are all pictured; and one recognizes the simplicity and artistic restraint of the house in the very absence of the cluttering objects and bric-à-brac, which fill up the average home of Europe and America. The Japanese house is almost purely Japanese, untarnished by outside influence, even that of China, the country from which so much has been borrowed, but whose methods in this respect have been sparingly adopted.

In the larger room, Cases 1 and 2 contain examples of metal work, being accessories and ornaments used on the sword. This collection was presented to the museum by Dr. F. W. Gunsaulus in 1916; other specimens are in the study collection in Room 51. The examples in Case 1 are mainly of iron, dating from the sixteenth century onward. The flat disk-like objects arranged on the shelves are sword-guards (*tsuba*), which are inserted between hilt and blade, thus affording a protection for the hand during fighting. The smaller objects on the base of each case are ornaments for the hilt and scabbard, as illustrated on the fully equipped weapons set up below.

During the many centuries of wars, the samurai, who wore two swords in his belt, had grown to look upon this weapon as his dearest possession; it was indeed "his living soul." On entering a house, the long sword (*katana*), with which he defended his lord in battle, was laid upon a rack near the door (*katana kake*). The shorter sword (*wakizashi*) was always carried in his belt. This was his most prized possession. With it he would take his own life rather than suffer the disgrace of being killed by an enemy, or, as often was the case, would follow his feudal lord in death, or commit suicide, in order to uphold and proclaim certain principles or to raise a protest against unjust political measures. The suicide which was performed with this sword was called *harakiri* or *seppuku*. It was a fatal crosscut amounting practically to disembowelment, and was performed with a staunch bravery and self-abnegation characteristic of the samurai.

The smaller sword is often more elaborately decorated than its larger companion. It is accompanied by two smaller weapons,—a knife (*kozuka*) and a skewer (*kogai*), both of which pass through the sword-guard and slip into openings on either side of the scabbard. The handles of these objects are always decorated, as may be seen in studying those specimens arranged on the floors of the cases.

From the sixteenth century on, many artists devoted their entire energy to the beautifying of the sword. At first, plain iron was used for the fittings; but subsequently artists like Kaneiye, Nobuiye, and the early Goto masters, created their guards with reliefs of precious metals. Other styles of decoration developed, until in the eighteenth century, when peace was established throughout the empire, the sword had lavished upon it workmanship equal in technique to that of



SWORD-GUARDS (NINETEENTH CENTURY).
TADAMORI, ON A RAINY NIGHT, MISTAKES
AN OLD PRIEST FOR A ROBBER.
CRANES ARE RELEASED WITH GOLDEN CARDS
ATTACHED TO THEIR LIMBS.



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many of our famous jewelers. In fact, the sword took the place of jewelry, which was unknown to the samurai.

Alloys were compounded of indescribable colors; the dark blue of the alloy called *shakudo* and the varying grays and greens of *shibuichi* combined to make a palette from which many of the eighteenth and nineteenth century artists literally painted in metal. There arose schools of metal-workers whose products will ever remain to do them honor,—particularly the Nara, Hamano, Omori, and Ishiguro schools, all of whom are represented by examples in Case 2. The subjects of decoration range through historical incidents and legends to bits of nature, such as the simple, but striking motives chiselled in open work on the iron guards in the center row of Case 1.

In the Tokugawa period, the serious duties of the samurai were almost banished; and his hours which had been devoted to war and conquest were given over to the leisurely pastimes of artistic and literary pursuits. The armor and swords of that day were made for adornment rather than for fighting. The yearly processions of the daimyo to Yedo, whither they were required to come by the shogun's order, were occasions on which the armed retainers, in full regalia, reflected the elegance of their chief's domain.

In Case 3, the pair of large bows and the quiver with the gilded leather mountings are typical of the luxurious accoutrement of those days. The crest impressed in black is that of Nabeshima, the powerful daimyo of Hizen Province.

In Cases 3 and 4 are suits of armor, likewise of the Tokugawa period, which represent the fighting equipment rather than the armor worn on parade occasions. As there were only occasional border raids to disturb

the peace of those times, there was little use for defensive armor. These suits are typical examples of a decadent craft, for compared with those of earlier date, when fighting was a glory, they are decidedly inferior.

In the large tapestry on the north wall of this room, a group of warriors in full regalia head a large procession on their way to the consecration of the famous temple in Nikko which is dedicated to the first of the Tokugawa shoguns, Ieyasu. This remarkable piece of handicraft embodies a minute and exact record of the carvings of those famous shrines, and the red and gold threads reproduce to an extraordinary degree the red and gold lacquer, which, with the colored carvings, have brought forth the proverb, "Do not use the word magnificent until you see Nikko." This tapestry affords an excellent opportunity to study costume of the seventeenth century; for here are heralds, samurai, daimyo, standard bearers and lance bearers, actors, courtiers, musicians, and commoners, all moving in procession across the scene. Of especial interest are the portable shrines decorated with metallic mirrors, birds, and hangings, which are being carried on the shoulders of a hundred men. One may be seen on the central stone steps, while the other is half hidden by the tree at the left.

In the center of this hall there is a case (No. 9) in which one of the five seasonal festivals is represented, the one known as the *hina-matsuri* ("dolls' festival"). This celebration occurs on the third day of the third month, and is a time beloved by each little girl of Japan. On a series of shelves covered with red cloth, she will arrange her set of dolls, often heirlooms handed down from grandmother to mother and on to the daughter. Seated before a screen are to be seen the emperor and empress, with the old and young court ministers and the five court musicians. Also other

historical characters are sometimes added to this group. Before them the girls are accustomed to place, with deep reverence, offerings of food and *sake*, the well-known rice wine. The dolls remain on view for a week, after which they are carefully packed away until the following year.

In Cases 5 and 6 the costume of the Japanese woman of the present time is on view. These robes are those worn by women of the upper classes, typical costumes of the wives and daughters of samurai. The peasant costume and the old court costume distinctly differ from these. The wide sash (*obi*) and the elaborate modes of dressing the hair were products of the Tokugawa period, again reflecting those luxurious days. The sash of earlier times was merely a cord or an unpretentious belt. It became, after the seventeenth century, the most important article of a woman's wardrobe. Generally, five and a half yards long, often of rich brocade with gold threads (such as on one of the figures), it is wound tightly around the waist, thus forming a support. It is then tied in a complicated knot or bow. Two styles of knots are here shown; the flat one, used by married women, and the more elaborate butterfly bow, worn by the maiden. The dressing of the hair is likewise an indication of the woman's position. Made stiff with oil, the wife's hair is arranged in a single large puff, while the unmarried woman wears two loops,—a large one in front and a smaller one behind. The street mode is again a different type. Two puffs, one on either side, are held in place by a roll of silk which passes through them.

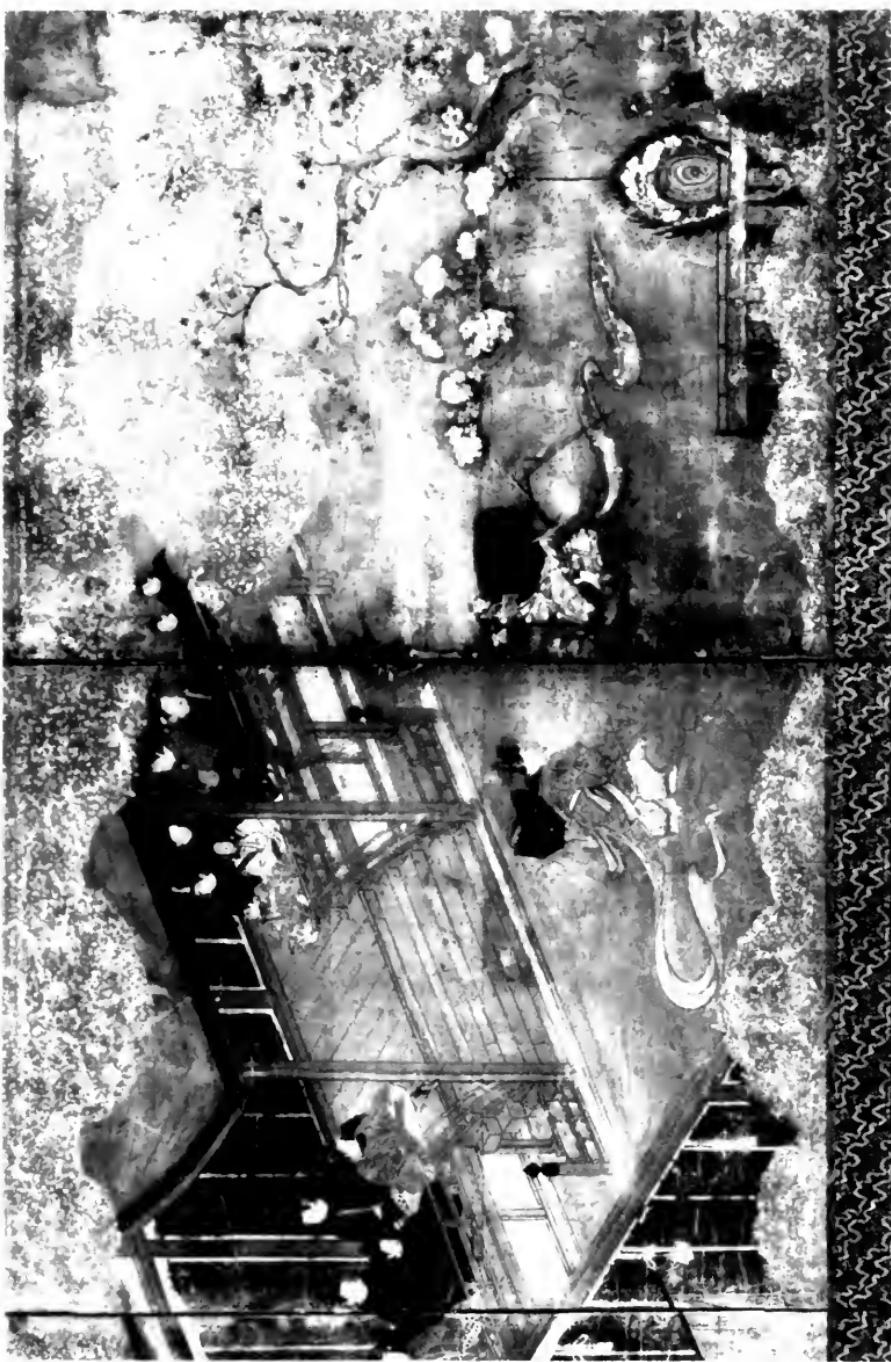
The robes (*kimono*) shown on the three figures are typical garments for winter, summer and street wear. All are of silk, two being embroidered in flowers appropriate for the seasons.

Case 7 contains some examples of carvings in wood and ivory. The wooden masks on the top row are the type worn in the No drama,—a classical dance accompanied by choric songs relating ancient historical or religious stories. The carved ivory sword in the center is a very excellent specimen of a purely ornamental weapon used probably for parade purposes.

In the lower part of this case there are some Buddhistic images, two of these representing Çakyamuni, the founder of Buddhism; and the third, Kwannon, the goddess of mercy, a deity widely beloved in Japan. The miniature shrine is a good example of the type set up for use in a household.

Case 8 contains musical instruments, among others some of the different forms of the lyre (*koto*). This popular instrument was gradually evolved from Chinese models, as were also the violin (*kokyu*) and the reed organ (*sho*).

On the west wall of the room there is a folding-screen painted by an unknown artist of the Tosa school, probably in the fourteenth or fifteenth century. This screen was presented by Dr. Frank W. Gunsaulus in honor of the twenty-fifth anniversary of Dr. Skiff as director of Field Museum of Natural History. The painting is of interest both for its subject matter and because it combines the predominant characteristics of this important school of painters, who were the exponents of a purely national style. The artist has depicted three scenes from the famous novel, "Genji Monogatari," a romance of Prince Genji, written in the eleventh century. The court costumes of heavy brocade, the lacquer objects, and musical instruments are painted with extreme care. The innovation of omitting the roof from buildings in order to see the interiors and the employment of golden clouds to blot



TWO SECTIONS OF A PAINTED SCREEN BY AN UNKNOWN ARTIST OF THE TOSA SCHOOL.
THE SCENE REPRESENTS PRINCE GENJI AND TO-NO-CHUJO DANCING BEFORE THE IMPERIAL COURT.

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out unneeded detail or separate the scenes one from another, are characteristic mannerisms of the Tosa artists.

In contrast to the Japanese style reflected in the Tosa screen is the scroll exhibited on the south wall of the room. This is a wood-block reproduction of a famous painting by Sesshu, in the possession of Prince Mori in Japan. Sesshu is regarded as the greatest Japanese landscape artist, who painted in the Chinese style. He lived in the fifteenth century and went to China to study her ancient masters and the mountain scenery of that country. On returning he founded a new school whose members painted with vigorous style mainly Chinese sages, birds and flowers, and landscape compositions with illusive effects of atmosphere and distance. The panorama unfolded on this long scroll is the artist's reminiscence of the scenery along the river Yangtse in middle China. It is executed in black and white, as is characteristic of the Chinese school.

At the entrance to Frank W. Gunsaulus Hall there is a model of a Japanese pagoda. In contrast to the pagodas of China, which generally are hexagonal or octagonal, the square form dominates in Japan. As in the case of this model, Japanese pagodas are made of wood, stone not being employed in either religious or domestic architecture.

HELEN C. GUNSAULUS

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